

# Suzuki<sup>®</sup>

## Bass School Volume 2

### Bass Part Revised Edition

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## INTRODUCTION

**FOR THE STUDENT:** This material is part of the worldwide Suzuki Method of teaching. Companion recordings should be used with these publications. In addition, there are piano accompaniment books that go along with this material.

**FOR THE TEACHER:** In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short-term programs and long-term programs. You are also encouraged to join the International Suzuki Association.

**FOR THE PARENT:** Credentials are essential for any teacher you choose. We recommend you ask your teacher for his or her credentials, especially those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association; the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan; The Suzuki Association of the Americas, P.O. Box 17310, Boulder, Colorado 80308; or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.

# CONTENTS

1	Sakura (Cherry Blossoms), <i>Japanese Folk Song</i> .....	6
2	French Folk Song, <i>Folk Song</i> .....	7
3	May Time, <i>W. A. Mozart</i> .....	8
4	Rigadoon, <i>H. Purcell</i> .....	9
5	Minuet No. 1, <i>J. S. Bach</i> .....	10
6	Etude, <i>S. Suzuki</i> .....	11
7	The Happy Farmer, <i>R. Schumann</i> .....	13
8	Moon over the Ruined Castle, <i>R. Taki</i> .....	14
9	Theme from the Mahler Symphony No. 1, <i>G. Mahler</i> .....	15
10	Goblin's Dance, <i>W. K. Lyons</i> .....	16
11	Shortnin' Bread, <i>Folk Song</i> .....	17
12	English Folk Song, <i>Folk Song</i> .....	18
13	Long, Long Ago, <i>T. H. Bayly</i> .....	19
14	March in G, <i>J. S. Bach</i> .....	20

# Sakura (Cherry Blossoms)

Moderato cantabile

Japanese Folk Song

4

1 4 1 4 1 4 1 4

1 2 4 2

4th Pos. *mf* 5th Pos.

8 1 4 2 1 2 1 2 1 2 1 2 1 2 4 2

4th Pos. *mf* 5th Pos.

12 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4

4th Pos. *mf*

17 pt. V niente

# Tonalization in C

2 1 4 4 1 2

2nd Pos. 1st Pos.

4 1 4 2 2 1 4 4

3rd Pos. 1st Pos. 2nd Pos.

4 1 2 4 1

1st Pos. 2nd Pos. 1st Pos.

2

## French Folk Song

Moderato

Folk Song

4 2 1 2 4 4

2nd Pos. 1st Pos. 2nd Pos. 1st Pos.

*mf*

6 1 0 2

*p*

1

*mf*

2nd Pos.

4 2 1 0

*f* 1st Pos.

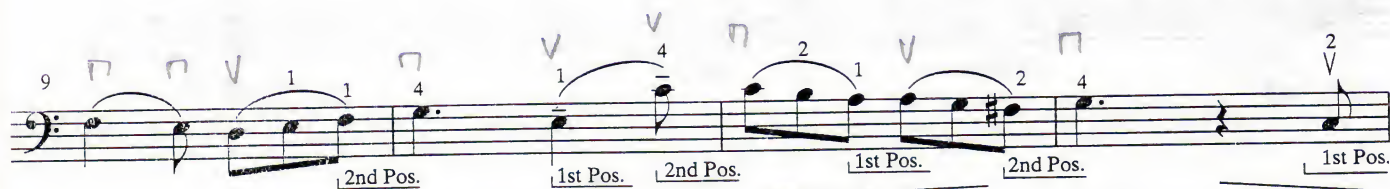
Run

Run

## May Time

*Con moto* (con movimento)

W.A. Mozart



$\text{♩} = 90$ 

# Rigadoon

**Allegro**

Henry Purcell

Handwritten annotations in the score include:

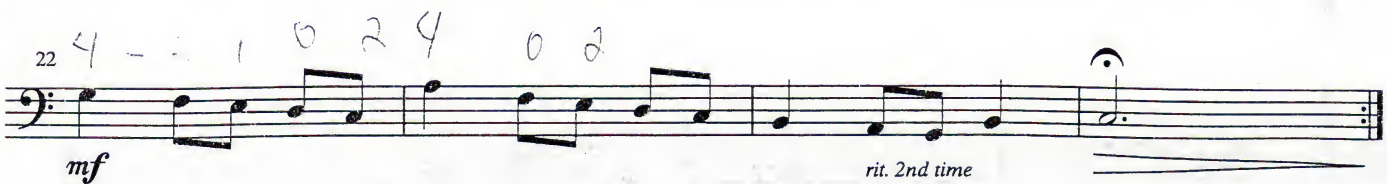
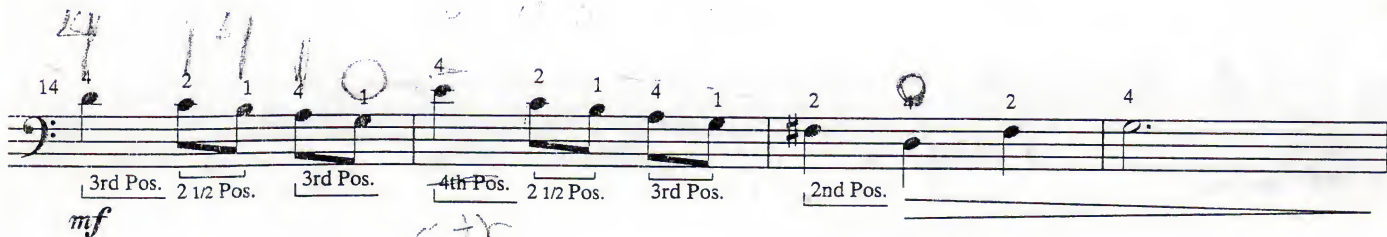
- Handwritten '2' above the first measure.
- Handwritten '4 0 4' above measures 11-13.
- Handwritten '4 0 2' below measures 11-13.
- Handwritten '2 1/2 Pos.' with a slash through it, located between measures 11 and 12.

The score consists of eight staves of music, each starting with a measure number (1, 5, 9, 13, 17, 21, 25, 29). The key signature is one sharp (F#). The tempo is marked 'Allegro' and the time signature is common time (C). The dynamics range from *mf* (mezzo-forte) to *f* (forte). The piece includes various fingering numbers (1, 2, 4, 0) and position markings (1st Pos., 2nd Pos., 3rd Pos., 2 1/2 Pos.).

## Minuet No. 1

Allegretto

J.S. Bach



## Etude

Allegro moderato

Shinichi Suzuki

1st Pos. *mf* 2nd Pos. 1st Pos. 1st Pos.

4 4 2 1 1st Pos. 2nd Pos.

7 4 4 3rd Pos. 1st Pos.

10 4 4 1 1 4th Pos. 2 1/2 Pos. 1st Pos.

13 2 4

## Variation

15 etc.

## Bowing Preparation for Happy Farmer

[illegible]

Handwritten musical notation for the bass line of "The Sound of Silence". The notation is on a single staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of four measures, each containing a descending eighth-note scale. The notes are: G2, F#2, E2, D2 (first measure); D2, C2, B1, A1 (second measure); A1, G1, F#1, E1 (third measure); and E1, D1, C1, B0 (fourth measure). The notes are connected by a continuous line, and there are vertical lines between the measures. The notes are written in a stylized, handwritten font. The staff is drawn with a single line and a sharp sign at the beginning.

B1 circle bows (slowly)

The bass line is written on a single staff in bass clef with a key signature of one sharp (F#). It consists of four measures. The first measure contains a half note G2 and a half note A2, with a slur over them. The second measure contains a half note B2 and a half note C3, with a slur over them. The third measure contains a half note D3 and a half note E3, with a slur over them. The fourth measure contains a half note F#3 and a half note G3, with a slur over them. There are also some small, illegible markings above the staff.

3rd Pos.

11

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a bass clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes, with some notes beamed together. There are several slurs and ties indicating phrasing. The notation is presented in a clear, legible format.

D. G. d.  
F. r. e.

2/16/11

R. Schumann

9 4 4 1 V V 4 2 1 V V 2

2nd Pos. 1st Pos. 2nd Pos. 1st Pos.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 4, 1, 2, 1). There are also dynamic markings like 'V' (forte) and 'p' (piano), and articulation marks like 'V' (accents) and 'p' (piano). The piece is marked '13' at the beginning.

Handwritten musical score for the piece 'A'. The score is written in bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings. The measures are numbered 17 through 24. The score is written on a single staff.

# Fingering Preparation

1/2 Pos.  
*mf*

*p* *cresc.*

*f* *dim.* *p* *rit.*

This section contains four staves of music in bass clef, 3/4 time. The first staff begins with a 1/2 position marking and a mezzo-forte (*mf*) dynamic. The second staff continues the melodic line. The third staff starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fourth staff begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*), then piano (*p*) and a ritardando (*rit.*) marking. Fingerings 2, 4, and 2 are indicated above the first staff, and 4, 2, and 4 are indicated above the second staff. Slurs connect groups of notes across all staves.

8

## Moon Over the Ruined Castle

Andante

Rentaro Taki

1/2 Pos.  
*mp*

*f*

*p* *pp*

This section contains four staves of music in bass clef, 3/4 time, with a key signature of one flat. The tempo is marked Andante. The first staff begins with a 1/2 position marking and a mezzo-piano (*mp*) dynamic. The second staff continues the melody. The third staff starts with a forte (*f*) dynamic. The fourth staff begins with a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic. Fingerings 2, 4, 1, and 4 are indicated above the first staff, and 2, 4, 1, and 4 are indicated above the second staff. Slurs and breath marks (V) are used throughout the piece.

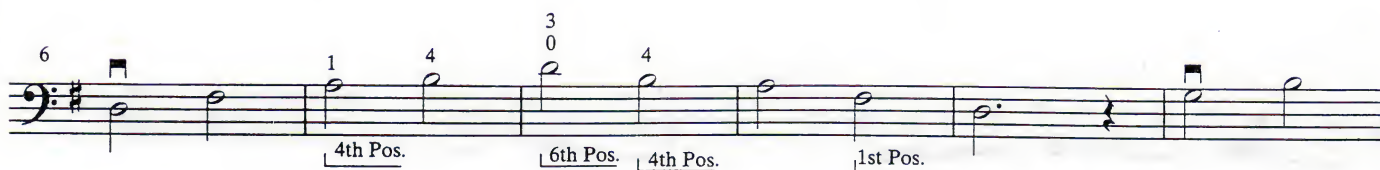
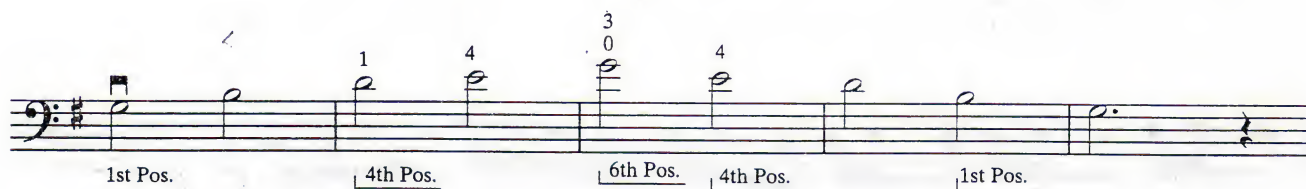
# Theme from the Mahler Symphony No. 1

Stately

G. Mahler



## Tonalization in G



## Goblin's Dance

Allegro ma non troppo

William K. Lyons

Handwritten annotations: *run*, *4 0*, *4*, *4*, *4*, *1 2*, *4*.

Handwritten 'V' marks are placed above notes on staves 1, 2, 4, 5, and 6.

# Shortnin' Bread

Allegretto

2

Folk Song

Verse

3 0 4 1 4 1 0

6th Pos. 4th Pos. 6th Pos. 4th Pos. 6th Pos. 4th Pos.

*f*

7

Chorus

11

*mf*

Fine

D.S. al Fine

Chorus

Bass line - Can be played with the Chorus or both the Verse & Chorus

2 2

*pizz.*

repeat as needed

## G Major Scale

Handwritten musical notation for the bass line of "The Rose Tree" in G major, C major, and D major. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of 12 measures. The first measure is in C major (C4), the second in D major (D4), and the third in G major (G4). The notation includes fingerings (1-4) and positions (1st, 2nd, 4th, 6th Pos.) indicated by brackets below the staff.

## 12

# English Folk Song

Allegro

Folk Song

mf

3rd Pos.

6th Pos.

4th Pos.

1st Pos.

2nd Pos.

1st Pos.

6th Pos.

5 1/2 Pos.

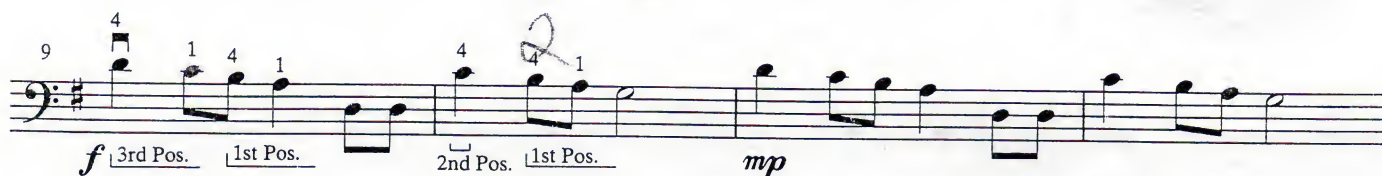
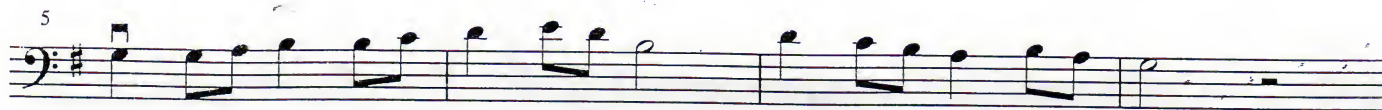
4th Pos.

Stunning & ready to play

## Long, Long Ago

Moderato

T.H. Bayly



Variation



## 14

# March in G

Moderato

J.S. Bach

**Moderato** J.S. Bach

13

*mf*

2nd Pos. 1st Pos.

2nd Pos. 1st Pos.

*p* *f*

3rd Pos. 2nd Pos.

4th Pos. 3rd Pos.

1. 2.

18

*p* *f*

3rd Pos. 1st Pos.

22

*mf* 3rd Pos. 1st Pos.

26

3rd Pos. 2nd Pos.

30

1st Pos. 2nd Pos. 2 1/2 Pos. 3rd Pos.